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placing so pointedly in the hand of the Earl a spray of eglantine.

THE GOLDEN OAK BRANCH FOR JOFFRE

(See page 50)

When General Joffre was in America a number of persons who admired the man and were impressed by the magnitude of his services in stemming the flood of the invader and saving the world from a highly organized and desperate league of dispoilers, formed a Joffre Tribute Committee which includes many prominent men and women. The committee soon raised the funds for a gift which is reproduced on page 50. It is a branch of oak with acorns, modeled in graceful, realistic style from high-carat gold, on the leaves of which is carved the laconic dedication: AU HEROS DE LA MARNE. It was more particularly the bloody contests along the River Marne in September 1914 that gave the world to understand the unflinching, calm and simple nature of Joffre, who often has been compared to Grant for the firmness of his temperament, his nerve, his lack of "swagger." The future may hold still greater deeds in its lap for General Joffre, but the battle of the Marne at present represents his highest achievement; hence the inscription. The tribute has been forwarded to France and presented.

The designer by a quaint combination of events is a Franco-American citizen in business as a jeweler in New York. Mr. Paul Gillot of Gillot & Co., a Fifth Avenue jewelry firm, dropped his work on the outbreak of the war and was wounded in the long defense of the Verdun forts against the furious assaults of the armies under the German Imperial Crown Prince. He was wounded and returned to America to recuperate. The extraordinary fervor of New York when General Joffre came over with Mr. Balfour inspired Mr. Gillot to devise a suitable gift, and the Joffre Tribute Committee organized by him saw to it that the idea should be realized. The oak has always been a symbol of power and endurance since the oak at Dodona gave oracles from the most powerful of Greek gods and the Druids of Gaul cut the mistletoe with golden sickles from the favored oak.

Then here's to the oak, the brave old oak
Who stands in his pride alone!
And still flourish he, a hale green tree
When a hundred years are gone!

as Chorley wrote a half century or more ago. We can not hope that "Papa Joffre" will live a hundred years, but is it not a satisfaction to know that in his hale green old age he has received a visible, tangible memorial of the esteem felt for him by who knows how many millions of people?

NEW GROUP IN THE A. M. OF N. H.

The museum that fronts on Central Park West, New York has been adding to its groups of wild beasts and birds posed in lifelike animation amid landscapes which are as nearly as possible exact according to their habitat. A scene at nightfall in the Adirondacks has a background painted by Hobart Nichols, A. N. A. and the foreground and middle distance with imitation grass, leaves and trees carried out by Albert E. Butler. High grass and a clump of alders are seen in a clearing of the forest and among them on the fringe of the wood is a

group of buck, doe and fawn. These are fine specimens of the big Virginia deer taken from the herds of Col. Franklin Brandreth and mounted by Walter Escherich. The combination of work by taxidermist, composer of group and painter of background is very satisfactory. One is inclined to believe that group pictures like these do something more than relieve the observer from the discomfort that assails him when shown a case full of stuffed animals; they interest people in the life of birds and beasts and by so doing assist in the endeavor to make men regard them, not as objects to shoot or trap but to examine and enjoy for the charm of their unspoiled freedom. It is beauty touching science with her wand.

OLD MASTERS STOLEN FROM PETROGRAD

The rioting in Petrograd has given a free hand to looters and many palaces containing works of art are said to have been plundered by combinations of thieves as systematically as the museums and palaces in Belgium and France were gutted by the disciplined Vandals under the German flag. The contents of the palace of the Grand Duke Michael looking on the Neva River have disappeared, including a famous Correggio; and those of the Emperor at Tsarskoe-Selo and Peterhof, as well as that of the Empress Marie in Petrograd have shared the same fate. The worst blow would be the looting of the Hermitage, a palace celebrated for its collections of Rembrandts, Rubenses, Van Dycks and other treasures of Dutch, Flemish and Italian art; this also is reported. As the United States offer the only available fields for the sale of these well-known and carefully tabulated pictures, it is predicted that the looters will try to dispose of them on this side of the Atlantic, especially since a good many of the rioters are crooks who have been in America and "know the ropes." It is to be wished that they should be brought here, for they can then be saved from destruction and restored to Petrograd after the war. Any action should be employed that may prevent the persons in whose hands they appear from vandalizing them from fear of being detected with stolen goods; dealers and collectors of old masters are put on their guard herewith.

AN ACKNOWLEDGMENT

In publishing in our September number the article by Mr. E. H. Blashfield on John W. Alexander, we failed, through inadvertence, to note that the paper was originally prepared and presented at a meeting held in memory of Mr. Alexander in the Corcoran Gallery of Art, Washington, D. C., on May 18th, 1916, in connection with the Seventh Annual Convention of the American Federation of Arts, our national art society; that it had been printed in the July 1916 issue of *The American Magazine of Art*, the Federation's publication, and that to the courtesy of the American Federation of Arts, by whom it had been copyrighted at that time, we owed the privilege of reprinting.

ANOTHER WHISTLER TALE

Whistler had his fun with the London painter Mompes but the latter has once or twice got even with him. Now and then a new story about the exuberant James crops up. Some if not most